

Ascending Cadence Gestures, A New Historical Survey, Part 2e: to 1650, addendum

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October 2019

Abstract:

This is Part 2e of a multi-part essay gathering compositions with ascending lines and cadence gestures in European and European-influenced music. Compositions include psalm settings by Le Jeune and Schütz, sacred songs by Henry and William Lawes, music from Felipe Pedrell's historical anthology of Spanish organ music, keyboard music by Trabaci, instrumental ensemble music by Buonamente, Merula, and Turini.

Unless indicated otherwise by note or citation, nothing in this file has been published previously, with the exception of referenced and unreferenced material that has appeared in other essays of mine published on the Texas ScholarWorks platform or in my blogs. Musical examples come from public domain sources, most of them downloaded from IMSLP (<http://imslp.org>) or the Internet Archive. Any figures occasionally drawn from published sources that may still be under copyright are condensed, edited, and/or annotated and conform to Fair Use guidelines. The license under which this essay is published is: [Creative Commons Attribution-NonCommercial-NoDerivs 3.0 United States](https://creativecommons.org/licenses/by-nc-nd/3.0/). All new material and the compilation copyright David Neumeyer 2019.

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Introduction

For background information and discussion of goals and methods, please refer to *Ascending Cadence Gestures, New Historical Survey, Part 1: Introduction*: [link to Part 1](#). That file also contains a bibliography (with abstracts) of all my essays on ascending cadence gestures.

The present file is an addendum to *Ascending Cadence Gestures, New Historical Survey, Part 2: European Modal Music (to 1650)* (May 2019)—see link below. After posting the four files for Part 2 on the Texas ScholarWorks platform, I continued to find examples in the early repertoire, even as I began work on Part 3, which will cover the period from 1650 to 1780. Among the seventy compositions included here are psalm settings by Le Jeune and Schütz, sacred songs by Henry and William Lawes, music from Felipe Pedrell's historical anthology of Spanish organ music, keyboard music by Trabaci, and instrumental ensemble music by Buonamente, Merula, and Turini. The psalm settings of Schütz and Le Jeune in their revised editions extend a bit beyond the 1650 boundary, but that is hardly an issue as the styles represented are no different than the original editions and of course are appropriate to the first half of the century. (In any case, the 1650 boundary itself is artificial; in a large-scale project lie this one has to partition things *somehow*.)

It is important to remind the reader that my long running documentation project, which has been intermittently active for more than twenty five years now, began as a search for ascending cadence gestures that could be interpreted as finishing a Schenkerian ascending *Urlinie*. The work, however, evolved quickly to include what I called a “mirror *Urlinie*” (from $\wedge 8$ down to $\wedge 5$ then returning to $\wedge 8$) and a “neighbor-note *Urlinie*” (on $\wedge 8$ with notes moving around it).^{*} In more recent years—since the publication of my essay on proto-backgrounds (2009), the project has evolved more substantially to focus on ascending and upper-register structural-cadence gestures, irrespective of any Schenkerian reading. For early compositions, such as those in all the files of Part 2, including this one, a further—indeed essential—factor is the modal ambitus and the position of the cadence.

Links

[Ascending Cadence Gestures, New Historical Survey, Part 1: Introduction](#) (2019).

(Abstract) This new documentation of traditional European and European-influenced music with ascending lines and cadence gestures includes compositions from the fifteenth through the early twentieth century. The work is gathered in five parts, published separately. The present Part 1 contains the general introduction and a bibliography. Parts 2a-c cover music to 1650, Part 3 from 1650 to 1780, Part 4 1780 to 1860, and Part 5 1860 to the US copyright barrier, which is currently the end of 1923.

[Ascending Cadence Gestures, New Historical Survey, Part 2: European Modal Music \(to 1650\)](#) (2019)

This is a documentation of traditional European music with ascending lines and cadence gestures. Part 2 covers the fifteenth century through 1650. The content is spread across three files: Part 2a from a variety of sources and genres, Part 2b from vocal music, Part 2c from instrumental ensemble music. Part 2d is an index.

^{*} I discuss these types in my article “The *Urlinie* from $\wedge 8$ as a Middleground Phenomenon,” *In Theory Only* 9/5-6 (January 1987): 3-25; and, in reference to the next sentence in main text, in “Thematic Reading, Proto-backgrounds, and Registral Transformations,” *Music Theory Spectrum* 31/2 (2009): 284-324.

[Index to the Blog *Ascending Cadence Gestures* and to Related Publications on the Texas ScholarWorks Platform](#) (2019).

This is an index to musical compositions discussed in essays published on this platform since 2010, through 09 January 2019. Many but not all of the pieces listed were also discussed on my blog *Ascending Cadence Gestures in Tonal Music* (on Google's blogspot platform). Taken together, these essays and blog posts document rising cadence figures and some melodic archetypes in a broad range of European music from roughly 1500-1900, including music for social uses (dance and song), for domestic and public performance, and for the musical theater.

[Ascending Cadence Gestures: A Historical Survey from the 16th to the Early 19th Century](#) (2016)

Cadences are formulaic gestures of closure and temporal articulation in music. Although in the minority, rising melodic figures have a long history in cadences in European music of all genres. This essay documents and analyzes characteristic instances of rising cadential lines from the late 16th century through the 1830s.

[Rising Lines in the Tonal Frameworks of Traditional Tonal Music](#) (2016)

This article supplements, and provides a large amount of additional data for, an article I published nearly thirty years ago: "The Ascending *Urlinie*," *Journal of Music Theory* 31/2 (1987): 275-303. By Schenker's assertion, an abstract, top-level melody always descends by step to $\wedge 1$. I demonstrated that at least one rising figure, $\wedge 5$ - $\wedge 6$ - $\wedge 7$ - $\wedge 8$, was not only possible but could be readily found in the repertory of traditional European tonal music.

[Addendum to the Historical Survey, with an Index](#) (2017)

This is an addendum to the essay *Ascending Cadence Gestures: A Historical Survey from the 16th to the Early 19th Century* (published on Texas Scholar Works, July 2016), consisting of posts since that date to my blog "Ascending Cadence Gestures" (on Google blogpost). This is also an index to musical compositions discussed in essays published or re-published on this platform since 2010, through 03 March 2017.

[Seventeenth-Century Germany and Austria: Ascending Cadence Gestures](#) (2017)

The seventeenth century in Europe was a particularly rich time for experimentation in musical performance, improvisation, and composition. This essay, meant as an addendum to *Ascending Cadence Gestures: A Historical Survey from the 16th to the Early 19th Century* (published on Texas Scholar Works, July 2016), documents and analyzes characteristic instances of rising cadential lines in music by composers active in Germanophone countries--and, as it happens, particularly in the cities of Hamburg in the north and Vienna in the south.

[Ascending Lines in the Minor Key](#) (2016)

The minor key poses obstacles to rising cadence gestures, and the number of compositions with convincing linear ascents is small. This essay assumes a mostly traditional Schenkerian point of view and studies that limited repertoire of pieces, which includes 17th and early 18th century music relying on the Dorian octave, and compositions by a variety of composers from Johann Walther and Thomas Morley, through François Couperin and Beethoven, to Brahms, Hugo Wolf, and Carl Kiefert.

[John Playford Dancing Master: Rising Lines](#) (2010) and its updated version (2016): [link](#).

This updates and substantially revises two publications of mine on the Texas Scholar Works platform: *John Playford Dancing Master: Rising Lines* (2010; 2015) and the corresponding section in *Rising Lines in Tonal Frameworks of Traditional Tonal Music* (2015). The main goal was to provide higher quality graphics, but I have also written a new introduction as well as new analysis and commentary for almost all of the dances.

Mode, ambitus, tonal frames, and focal tones

I wrote the following in Part 2a, introduction, pp. 4-5:

Restrictions on range persist surprisingly late in both vocal and instrumental ensemble music. . . . Such severe restrictions had, of course, become largely optional in the elaborated musics for keyboard, solo string instruments, or solo voice that originated in improvisation beginning as early as the 1520s and that are largely typical of those repertoires after 1600. Nevertheless, mode and register remained very important aspects of creative musicianship even in the freest of those repertoires. The ambitus of the authentic form [of the Dorian mode] (or mode 1) is shown in (a) below; the same with common extensions is in (b).

At (c), the cadences sit at top or bottom of the Dorian octave. Under (d) are two versions of approaches to the upper cadence. Each of these might be expanded into larger segments of a piece if focal tones seem to be reasonably well formed. We will find a surprisingly large number of instances where large-scale shapes can be understood as in (d1). At (e) is the plagal form of the Dorian (or mode 2). Note that the cadence is more restricted as it sits in the middle of the scale, but by the same token the range of plausible focal tones is increased to three (D, F, A). [end quote]

(a) Authentic Dorian mode (mode 1) in G-clef, 4/4 time, showing the range from G4 to G5.

(b) Authentic Dorian mode with common extensions, showing the range from G3 to G5.

(c) Cadences at the top and bottom of the Dorian octave, showing G5 and G3.

(d1) Approach to the upper cadence, labeled "8", showing a sequence of notes leading to G5.

(d2) Approach to the upper cadence, labeled "3", showing a sequence of notes leading to G5.

(e) Plagal form of the Dorian mode (mode 2) in G-clef, 4/4 time, showing the range from G4 to G5.

(a) Mode 1 range, showing the range from G4 to G5.

(b) Mode 1 range, showing the range from G4 to G5.

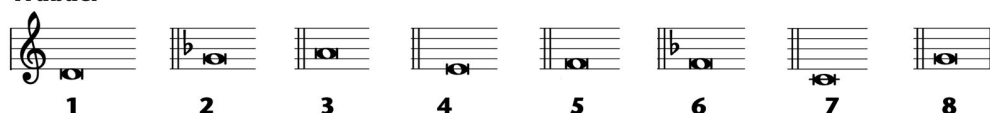
At the left, staff (a) shows the common range for a vocal cantus (superius) part, followed by the ambitus in the 12 modes of Glarean and Zarlino. As I am mainly concerned with the upper part of the register, I have not shown the plagal forms of modes 1-7 (that is, modes 2, 4, 6, & 8). The "grace notes" indicate common extensions that have the potential to generate focal tones

above the upper-register final. Where they can be interpreted as effective, focal tones above the upper-register final are most likely in modes 1, 3, & 5. "Mirror" or "neighbor" shapes can be found in those modes, as well, but are more likely in modes 7 & 9, which are also where one can find many of the examples of lines ascending from a focal tone to close.

Results are similar for instrumental music—staff (b)—allowing for the expansion of the typical range both above and below. Where they can be interpreted as effective, focal tones above the upper-register final are most likely in modes 1, 3, & 5, less so but still possible in mode 7. “Mirror” or “neighbor” shapes can be found in those modes, as well, but are more likely in mode 9. As before, modes 7 & 9 tend to be the ones with lines ascending from a focal tone to close. Because ambitus is prior to range (which either corresponds to or extends the octave), locating and then favoring interpretation with a focal tone is not a simple process.

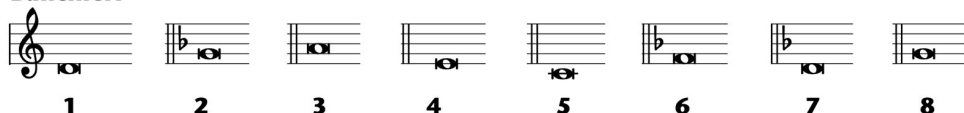
I have considerably simplified the presentation of the modes above. In fact, the early seventeenth century was the most complex historical moment for the modal system. Here below are the eight “church tones” as used by Giovanni Maria Trabaci for his 100 versets in the church tones (*Cento Versi sopra li Otto finali Ecclesiastici*), contained in *Ricercate & altri varij capricci*, Libro 2 (1615)—for examples, see §3. Note that two of the plagal forms have been replaced by transpositions: mode 2 is once-transposed Dorian, mode 6 is once-transposed Ionian. Trabaci accommodates the Aeolian by pairing it with the Phrygian—A is the dominant for the latter—and the Ionian by pairing it with the Mixolydian, as C was traditionally nearly as important as D for cadences in the Mixolydian mode.

Trabaci



Trabaci's eight church tones are very close to those presented a year earlier (1614) by Adriano Banchieri, whose model turned out to be quite influential. As William S. May and Frans Wiering note, “In *Cartella musicale* (1614) Banchieri merged the 8 psalm tones and the 12 modes into a system of 8 ‘psalm tone keys’ that was widely adopted in 17th-century theory and composition” (article “Banchieri, Adriano [Tomaso],” *Grove Music Online*). The only differences between Trabaci's and Banchieri's eight-mode schemes are in the fifth and seventh modes. Banchieri seems quite willing to discard the ancient Lydian and replace it with the Ionian (mode 5). The pairing of once-transposed Aeolian (mode 7) and Mixolydian (mode 8), on the other hand, makes less sense than Trabaci's.

Banchieri

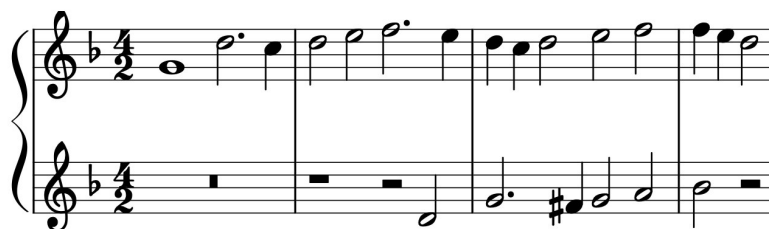


Banchieri's system was actually quite complicated, as he was trying to reconcile several different systems: the traditional ecclesiastical modes, common transpositions used by organists to aid choirs in psalmody and to suit choirs with different ranges, the 12-mode system of Zarlino, and polyphonic modes in both instrumental and vocal ensemble practice. I refer the reader to Harold S. Powers, as revised by Frans Wiering, for an exceptionally clear explanation: *Grove Music Online/Mode/Modal theories and polyphonic music/(ii) The modes in the 17th century/(a) Transposition of modal scales*. I have also found helpful the explanations and accompanying figures in Michael Dodds, “The Baroque Church Tones in Theory and Practice” (PhD dissertation, Eastman School of Music, 1998), chapters 1, 3, & 4.

Powers and Wiering also note that “those inclined to prefer the traditional eightfold system as the basis for tonal distinctions were not ready to build a wall between tone (for psalms) and mode (for everything else). [Accordingly,] Banchieri (1614) gave a thorough, fully illustrated account of a kind of conglomerate modal system that was typical in Catholic usage well past the first half of the 17th century, with some local variations. . . . The organist’s practical experience with transposition played a leading role in the construction of [this] conglomerate system, but only *cantus durus* [i. e., one sharp] and *cantus mollis* [i. e., one flat] were originally drawn on to provide theoretical scales for constituent modes in a closed system.”

For my purpose in this documentation of ascending cadence gestures, two further points are of interest. First, when Banchieri explains the difference between the eight tones and the twelve modes, he provides illustrations in the form of duos and of tables that list cadences and their positions. Of the twelve duos, two close with a cadence in the upper register: for the first mode, which Banchieri identifies as Dorian for voices, but demonstrates with once-transposed Dorian “for high instruments,” and the third mode, similarly as Phrygian for voices and once-transposed Phrygian for high instruments. Here are three excerpts from the first duo (my notation, working from the transcription by Clifford A. Cranna, Jr., in “Adriano Banchieri’s *Cartella musicale* (1614): Translation and Commentary” [PhD dissertation, Stanford University, 1981]): at (a) the beginning; (b) one interior passage; (c) the ending.

(a) beginning



(b) an interior passage



(c) the ending



After each duo, Banchieri provides a table showing “fugues” (pitches for opening points of imitation), “notes” (the pitches identifying or characterizing the mode), cadences, and finals. He shows them for both instrumental and vocal versions of the duo, as here. Obviously, he had no objection to upper-register closes.

transposed for high instruments



transposed for voices



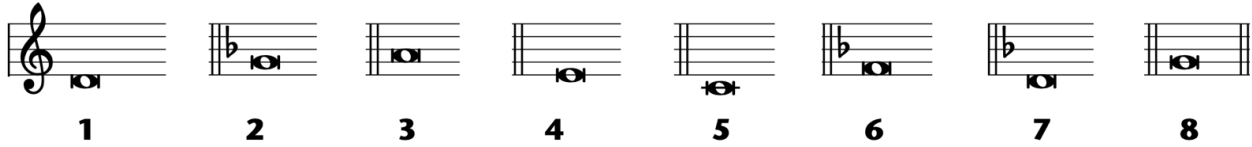
The second point of interest returns us to Trabaci, who confirms that musicians understood elaborated and improvised music, especially (but not only) for keyboards, as in some ways set apart from vocal and instrumental ensemble music. Dodds translates all of Trabaci's lengthy introduction to his second keyboard collection, and notes that he “explicitly links the question of ambitus to vocal range. In vocal works or written-out *ricercars*, the composer should observe correct ambitus as a reflection of vocal range, and furthermore should not allow the total range of all the voice parts to exceed twenty or twenty-two notes. But ‘in the case of versets. . . it is not necessary to observe whether it ascends or descends more than ordinary. . . it suffices that I do not depart from the tone and that I leave you in the tone.’ Thus Trabaci in principle removes ambitus as a component of ‘tone’; only final (and implicitly signature) matter, as Trabaci's term for the church tones, *finali ecclesiastici*, implies” (116-117).

Looking now toward mid-century, one can easily see the continued influence of Banchieri's system. In the following I will draw a few examples from Tarquinio Merula, *Canzoni da suonare*, *Libro 4*, op. 17 (1651). The last of the 29 pieces—all for two violins with continuo, or bass and continuo—is a “Sinfonie di tutti gli tuoni”; it contains eight short (prelude-like) pieces, the mode for each named. Here are Merula's modes with my titles:

1	2	3	4	5	6	7	8
Dorian		Aeolian*		Ionian			Mixo-lydian
	once-tr. Dorian		trans. Aeolian		once-tr. Ionian	once-tr. Aeolian	

From the figure below, it is obvious that Merula adopted Banchieri's system. The only difference in this scheme of finals and signatures is in mode 4, where Merula adds the sharp that would have been repeatedly written into a score in practice by this time.

Banchieri



Merula



Note that mode 1 is the only one of the plain-chant modes to remain in its original position. Mode 2 is an obvious choice: the once-transposed Dorian (final G; one flat) was already in common use more than a hundred years earlier. Mode 3 is the Aeolian, with final A, but I have starred (*) it because the earlier Aeolian leaned equally toward dominants D and E, where Merula's is obviously close to the later key of A minor. It may be justified as mode 3 because E and A are the final and dominant, respectively, of the Phrygian mode. The "transposed Aeolian"—as if E minor—may seem odd but it did allow theorists to find an opening for sharp-wise transpositions, which are especially congenial to the violin. Mode 5, the Ionian, simply replaces the long-defunct Lydian, and one can understand the connection because its once-transposed form (mode 6)—again, common already in the previous century—is on F as final. All this seems reasonable so far. Modes 7 & 8, however, still seem rather like the contents of an odd-sock drawer. By rights, the Mixolydian should have been mode 7, as in the original eight-mode system. The only logic I can see to it is that thereby the three traditional (that is, sixteenth-century) once-transposed forms are all covered: for Dorian, Aeolian, and Ionian.

On the following pages are examples from Merula's *Canzoni*, with comments on design, mode, and cadences.

All the movements are short. The third is the longest; we can understand it as 18 bars in 3/2 meter. All eight pieces are fashioned as two-phrase compositions, with a different figure for each phrase, the design being sometimes symmetrical, at others asymmetrical with the second phrase longer. Quite often the second phrase includes a familiar bass progression such as a cycle of fifths or ascending or descending scale.

[Merula, *Canzoni*], number three, “Terzo Tuono,” shows these various characteristics more or less well (though it lacks an ascending gesture in the final cadence):

Terzo Tuono. (b)

(a)

(c)

(d)

4 3

The opening melody is supported by a familiar descending bass at (a). Cadences—at (b) and (c)—to “V” close the two units of the first half, after which the figure changes abruptly above a cycle of fifths bass—at (d). The modal range in the first half is E5 down to E4, in the second half A5 (bar 12) down to A4. Perhaps because of the simplicity of the tunefulness of the melody in the first half, combined with prominent cadences and very clear bass movements, one can easily hear a focal tone E5 and a scale-wise descent to G#4 in bar 10. Attempting anything like it in the second half would require some play with unconvincing abstractions.

Nowhere in “Terzo Tuono,” of course, is a cadence with a rising melodic figure or a cadence reaching an upper-level final. For that we go to the final movement, “Ottavo Tuono.” And this is a proper moment for me to acknowledge the modern notation of these canzonis by Johan Tufvesson, whose archive of early-music scores was one of the great accomplishments of the pre-2010 internet (he published his score series between 1999 and 2007;* these are available on IMSLP, but the original site is still accessible: [link](#)). At (a), (b), and (c) are imperfect authentic cadences to the expected degrees for the Mixolydian: G, G, and C. At (d), the second voice goes to the upper part of the Mixolydian octave with a neighbor-note figure about G₅, overtopping the principal voice. (The lower voice could be transposed down an octave for another instrument, of course—the counterpoint still works—but variability in performance practice is not an issue in this case as Merula specifies two violins.)

Ottavo Tuono.

(a)

(b)

(c)

(d)

The image displays a musical score for 'Ottavo Tuono' in Mixolydian mode, featuring two staves (treble and bass clef) and a common time signature. The score is divided into four systems, each with a specific cadence highlighted by a box and labeled (a), (b), (c), and (d). System (a) shows a cadence with notes 4, 3, and 6. System (b) shows a cadence with notes 4, 3, and 6. System (c) shows a cadence with notes 6, 5, and 6. System (d) shows a cadence with notes 6, 3, 4, and 3. The score is written in a modern notation style, with notes and rests clearly visible on the staves.

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Revision : 1.15

*I hasten to add that the honor is shared with the Werner Icking Music Archive, whose complete contents are also available through IMSLP and on which I have drawn in this essay and, more extensively, in Part 3 of this series.

The second movement also closes in the fifth octave. At (a), the opening defines the final as G, and a cadence follows at (b) — the 6-8 form of the old *cadenza perfetta* between first violin and bass being somewhat unusual by the mid-seventeenth century. At (c), another cadence to G, this time an imperfect authentic cadence, and at (d) the bass begins a long descent through the octave G₃-G₂, after which the first violin closes in the upper octave—at (e). By this time, the substitution of \wedge_3 for \wedge_1 —or B-nat₄ for G₄—in the cadential 6-8 counterpoint was already becoming a cliché.

Merula / Opus 17, 1651

(a) Secondo Tuono

The musical score is presented in five sections, each with a boxed highlight:

- (a) Secondo Tuono**: The opening of the piece, measures 1-4. The first violin plays a series of eighth notes, and the bass line starts with a G₃ (labeled '6') and a G₂ (labeled '7').
- (b)**: A cadence, measures 5-8. The first violin plays a half note G₄ (labeled '5') and a half note F₄ (labeled '6'). The bass line plays a half note G₂ (labeled '7') and a half note F₂ (labeled '6').
- (c)**: Another cadence, measures 9-12. The first violin plays a half note G₄ (labeled '8') and a half note F₄ (labeled '7'). The bass line plays a half note G₂ (labeled '4') and a half note F₂ (labeled '3').
- (d)**: The bass begins a long descent through the octave G₃-G₂, measures 13-16. The first violin plays a series of eighth notes, and the bass line plays a series of eighth notes.
- (e)**: The first violin closes in the upper octave, measures 17-20. The first violin plays a series of eighth notes, and the bass line plays a series of eighth notes.

The sixth tone is the once-transposed Ionian, a mode whose flexible character is demonstrated when the first phrase, at (a), is transposed at (a') to produce a cadence to G. The more common cadence to C is at (b), the bass begins another descent at (c)—this time through a twelfth C₄-F₂—and the first violin closes in the upper octave at (d). Note the expressive beginning of the final phrase on A₅—a one-note-too-far figure.

(a) Sesto Tuono.

(a')

(b)

(c)

(d)

“The five endings”

I have written about ending figures and configurations of parts in earlier essays, most extensively in the introduction to Part 2a of [Ascending Cadence Gestures, New Historical Survey](#). Here are additional examples, from a collection that would otherwise have been placed under §3: “Italian instrumental ensemble music before 1650”: Giovanni Battista Buonamente, *Sonate, et canzoni a due, tre, quattro, cinque, et a sei voci [...]*, libro VI (1636). The edition in modern notation is by Lorenzo Girodo and is available from IMSLP.

1. “end before the end”: n7: Canzon prima à 2. Violino, & Basso

In instrumental music it was common—and in vocal music occasional—already by the end of the sixteenth century to reach a clear structural cadence and then follow that with a shorter passage, often emphasizing what would later be called the subdominant and often highly embellished, especially in keyboard or solo pieces. A relatively simple version of that occurs in Buonamente’s n7. At (a) is a PAC with “V-I” bass. The cadence is repeated at (b) with the counterpoint of the two violins inverted; as a result the first violin reaches the upper register. The “coda” follows at (c) with the obvious “subdominant” emphasis that is typical of the Mixolydian mode in any case.

The musical score is presented in three systems, each with a treble and bass staff. The first system (measures 83-87) is divided into three parts: (a) measures 83-86, (b) measure 87, and (c) measures 88-91. In section (a), the bass line features a V-I cadence (F#4 to G#4) in measure 86, with a line pointing to the F#4. In section (b), the first violin part (treble staff) reaches a higher register, with a line pointing to a G#5 in measure 87. In section (c), the bass line features a subdominant emphasis (F#4) in measure 88, with a line pointing to it. The score concludes with a double bar line at the end of measure 91.

n19: Canzon à 5: end before the end

Here is another example that works in a very similar way but with a direct ascending gesture in the structural cadence—second violin at (a); the cadence as a whole at (b). The “subdominant coda” is that (c).

2. “cantus I overtopped”: n12: Sonata prima à 4 Violini

The arrow in bar 163 marks the highest pitch in the piece, but the point of interest is later: at (a) cantus I ends in the upper register of the Mixolydian (the entire cadence is boxed as (b)), but cantus 2 overtops it, reaching B₅—at (c). I have deleted a “subdominant” coda that follows.

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(a) (b) (c)

3. “expressive highpoint”: n1: Sonata prima à 2 Violini

In this category, the highest pitch (in the phrase leading to the final cadence but also in some cases in the entire piece) comes before that cadence itself, which is approached by way of a relaxation of expressive intensity. Far less dramatic examples could still be read in terms of upper-register cadences if the high note is close to the end, there is little likelihood of regarding it as a focal tone, and the cadence itself is in the upper register, not the lower one, as here. For examples, see Merula, *Canzoni* n2 “La Pedrina,” n6 “La Loda,” and n9 “La Gisa.”

58

63

7 6 b # 4

4. "Imperfect authentic cadences": n3: Sonata terza à 2 Violini

At (a) the cadence of the penultimate section, after which a new subject (circled) initiates the final section. Another IAC at (b), then the phrase is literally transposed up a fourth and another IAC is heard at (c). The subdominant expansion continues to yet another IAC at (d).

The image displays a musical score for a sonata for two violins, specifically the third movement (Sonata terza à 2 Violini). The score is divided into four systems, each illustrating a different type of cadence or harmonic progression:

- System 1 (Measures 91-98):** This system shows the first two cadences. Measure 91 is marked with a box and the label **(a)**. A new subject is circled in measure 92. Measure 98 is marked with a box and the label **(b)**. The key signature is one sharp (F#).
- System 2 (Measures 99-104):** This system shows the third cadence. Measure 99 is marked with a box and the label **(c)**. The key signature changes to one flat (Bb).
- System 3 (Measures 105-107):** This system shows the fourth cadence. Measure 105 is marked with a box and the label **(d)**. The key signature remains one flat (Bb).
- System 4 (Measures 108-114):** This system shows the final cadence. Measure 108 is marked with a box and the label **(d)**. The key signature remains one flat (Bb).

The score is written for two violins. The first violin part is in the upper staff, and the second violin part is in the lower staff. The key signature is one sharp (F#) for the first system and one flat (Bb) for the subsequent systems. The time signature is 4/4. The score includes various musical notations such as notes, rests, and accidentals. The labels (a), (b), (c), and (d) are placed at the end of each system, indicating the location of the cadences. The subdominant expansion is indicated by an upward arrow pointing to measure 105.

5. “cantus takes $\wedge 3$ rather than $\wedge 1$ ”: n16: Canzon quarta [à 4]

This is close to (b) and (c) in the previous example. The difference is that all expectations are we will hear a PAC but the final note in the cantus is $\wedge 3$ rather than $\wedge 1$. Presumably, these endings would often make use of the Picardy third—in this case, F-natural would become F#.

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Obviously, the five categories of endings are not all compatible with ascending cadence gestures, as the examples above show. Number 1, “end before the end,” is the most likely. Number 2, “cantus 1 overtopped,” is nearly so, though much would depend on the registral frames of the topmost part (or topmost pair of parts)—the “overtopping” can be expressive but not structural if it is not supported by focal tones and registral frames. Number 3, “expressive highpoint,” is less likely but is still possible if the expressive highpoint is above the basic register of the cantus voice—that is, if it is similar to the overtopping of #2. Numbers 4 (“Imperfect authentic cadences”) and 5 (“cantus takes $\wedge 3$ rather than $\wedge 1$ ”) are unlikely, except in the case where a focal tone $\wedge 8$ is defined, a neighbor figure is apparent, and the cantus goes to $\wedge 3$ instead of $\wedge 1$ ($\wedge 8$) at the end—or something like $\wedge 8 - \wedge \#7 - \wedge 8 - \wedge 9 - \underline{\wedge 10}$, not $\wedge 8 - \wedge \#7 - \wedge 8 - \wedge 9 - \underline{\wedge 8}$.

§ 1: from Felipe Pedrell, *Antología de Organistas Clásicos Españoles* (1908)

Antonio de Cabezón, *Pavana Italiana* (16th century) (vol. I, p. 20)

This composition is a set of variations on the passamezzo bass. Section 1 is given for reference. In section 4, the initial gesture is a flurry of scales heading up to G5 (circled).

1

2

22 **4**

Section 6 is the final one, and its structural cadence is firmly placed in the upper register of the octave G₄-G₅ (boxed) after a long series of figures below it.

The image displays a musical score for a piano piece, specifically Section 6. The score is organized into four systems, each consisting of a grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 4/4. The first system is marked with a box containing the number '6'. The notation includes various musical figures, including eighth and sixteenth notes, and rests. Annotations such as '(b)', '(#)', and '(sic)' are placed above or below notes, likely indicating performance instructions or editorial changes. The final system is enclosed in a double bar line, indicating the end of the section. The overall structure shows a progression of musical ideas, culminating in a structural cadence in the upper register of the octave G₄-G₅.

Anonymous, Versillos (versets) (vol. I, pp. 89ff.)

The Phrygian mode is particularly amenable to cadences in the upper part of the modal ambitus (or even beyond). Here are three examples.

Partido
Parti

VI.

VII.



The same is less true of the once-transposed Ionian, but in the strictest writing, where the melody focuses on the modal dominant C5 and does not reach a clearly defined A5, a rising cadence gesture can often be found.



Fray Miguel López, Versillo (vol. 2, pp. 100-101)

This is from a conservative early eighteenth-century set. The register is pitched lower rather than higher for this verset in twice-transposed Dorian.

The image displays three systems of musical notation for a piano accompaniment. The first system is labeled 'VIII' on the left. Each system consists of a grand staff with a treble and bass clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The music is written in a conservative early eighteenth-century style, featuring a mix of eighth and sixteenth notes, often beamed together. The first system shows a melodic line in the treble and a more active, rhythmic line in the bass. The second system continues this pattern with more complex rhythmic figures. The third system concludes the piece with a final cadence, marked by a double bar line and a repeat sign.

§ 2: Vocal Music (1)

Claude La Jeune, *Octonaires de la vanité et inconstance du monde* (1600?; published 1606)

“Octonaires” means “eight-line poems.” The set totals 36, grouped in threes, each group in one of the twelve modes. The digital copy available from IMSLP comes from the Internet Archive and originally from the Bibliothèque Sainte-Geneviève, Paris.

Part 1 (*premier Mode*), no. 3 “Plustot on pourra faire.”

The first mode in the twelve-mode system is Ionian; why La Jeune should have chosen the once-transposed Ionian, I don’t know.

The dessus (topmost) part stays closely within the ambitus F4-F5, reaching over to G5 only in the final cadence. The circled notes mark the full range in the beginning and the frequent reaching the upper note F5 thereafter.

n4 "Le feu, l'air, l'eau, la terre"

The first mode, once-transposed Ionian in plagal form, is obvious in the opening (circled). Extension down to A₃ at one point, and then, surprisingly, moving up to F₅ to end. As the opening figure makes clear, La Jeune is positioning the four elements within the plagal ambitus: fire at the top, then air, water in the middle, and earth at the bottom. At the end, fire escapes the registral limits.

PREMIERE PARTIE A QUATRE. CL. LE JEUNE.

E feu, l'air, l'eau, la terre, ont tou-jours changemēt, Tour-
nant & retournant, & retour- nant l'un à l'autr' element.
L'Eternel a voulu ce bas mond' ainſi faire Par l'acordant diſcord
de l'élément contraire: Pout montrer que tu dois ta felici- réquer- r' Ailleurs qu'au feu
Ailleurs qu'au feu, qu'en l'air, qu'en l'eau, & qu'en la terre: Et que le vray-repos, le vray repos eſt
en un plus haut lieu Que la terre, que l'eau, que l'air, & que le feu, Et que le vray repos,
le vray repos eſt en un plus haut lieu Que la terre, que l'eau, que l'air, & que le feu.

n29 "Vois-tu l'hyver accroupi, hérissé"

Under the tenth mode (Mixolydian), the dessus part is in the frame G3-G4, which may seem low for a four-part piece, but the second and third are tenors (haute-contre and taille) and the fourth is the bass. Given the insistence on it, G4 is a plausible focal tone.

SECONDE PARTIE A 4. DESSVS. 20

Vois-tu l'Hyver accroupi, hérissé, accroupi hérissé, Et renfroigné de gelée & froi- dure, Et renfroigné de gelée & froi- dure, de gelée & froi- dure. Nous sommes reles: voila nostre figure nostre figure Quand le plus beau de nostre age est passé. Après l'Hyver le Printemps recommence: Mais roy, Mō- dan, qui mers t'esperance En ceste vie, & rien plus ne pretens, Ton Hyver est sans espoir de Printemps. Ton Hyver est sans espoir de Printemps.

n31 "Le mondain se nourrit toujours"

Under the eleventh mode (Aeolian), the dessus part nevertheless closes on E5, as if in a Phrygian ending. The explanation is in the lower parts—see the notated final passage at the bottom of the page. This would correspond to the fourth of my five endings: imperfect authentic cadence, though positioning the dessus on the dominant degree is more typical of compositions in five and more parts.

PREMIERE PARTIE A 4. DESSVS. 21



E Mondain se nourrit toujours, se nour- rit tou-
jours, De l'espoir de ses vains discours, Qui ne sont que fumé & vent,
Qui le vont ainsi deceuant, & rendent ton a- m'estonnée. Et rendent ton ame e- stonnée.
Ner'esba- hy doncques, Ner'esbahy d'ocques s'il est Si leger, Si leger, Si leger, veu qu'il se repaist
Toujours de vent & de fumée, Ner'esbahy 22. doncques s'il est Si leger,
Si leger veu qu'il se repaist Toujours de vent & de fumée.



^5
6 - (8)

Heinrich Schütz, *Der Psalter nach Cornelius Beckers Dichtungen* (Op.5; 1628, rev. 1661), Psalms I, 10 (A-section), 26, 27, 44, 50, 70, III, II9 (6th part), 135

For Psalm I, I have reproduced the score from the complete works edition and, on the following page, parts and text from the first edition. The digital copy of the latter available through IMSLP comes from the Bayerische Staatsbibliothek, Munich.

I.

1. Wer nicht sitzt im Gott-lo-sen Rath Und tritt nicht auf der Sün-der Pfad,

6 6 # b 6 (4) #

Kömmt auch nicht auf der Spöt-ter Plan, Der ist wohl ein recht se-lig Mann.

(4) # 6 6 5

2. Der I. Psalm.
CANTVS.



Wer nicht sitzt im Gottlosen Rath vnd tritt
nicht auff der Sünder pfad kömpt auch nicht auff
der spötter plan der ist wol ein recht selig Man.

BASSVS.



Wer nicht sitzt im Gottlosen Rath vnd tritt
nicht auff der Sünder pfad kömpt auch nicht auff
der spötter plan der ist wol ein recht selig Man.

Der I. Psalm.
ALTVS.



Wer nicht sitzt im Gottlosen Rath vnd tritt
nicht auff der Sünder pfad kömpt auch nicht auff
der spötter plan der ist wol ein recht selig Man.

TENOR.



Wer nicht sitzt im Gottlosen Rath vnd tritt
nicht auff der Sünder pfad kömpt auch nicht auff
der Spötter plan der ist wol ein recht selig Man.

A ij Sein

1. Der I. Psalm.


2.
Sein lust vnd frewd ist Gottes Wort / Das
helt er für sein höchsten Hort / Bewarts im Hertz /
vnd denkt ihm nach / Red von demselben Nacht
vnd Tag.

3.
Gleich wie ein Baum von guter art / Der am
Wasser gepflantzet ward / Bringt er zu rechter zeit
sein Frucht / Die Bletter sein verwelcken nicht.

4.
Was er anseht ihm wol gereht / Weil er in
Gottes Segen steht / Nicht also sind Gottlose Leut /
Sondern wie Spreu von Wind verstreut.

5.
Kompt vber sie Gottes streng Gericht / Kön-
nen sie drin bestehen nicht / Wer Sünde liebt vnd
falsche Lehr / Kein platz in Gottes Gmein hat mehr.

6.
Der Frommen Thun ist Gott bekand / Gott
helts in hut vnd bringts in stand : Den Weg den
der Gottlos erkorn / Zaug nichts für Gott / ist gar
verlohrn.



Was

For the remaining examples, I have reproduced only the cantus part and the continuo. Annotations to ascending cadence gestures are made on the scores.

X. ^8

1. { Wie meinst du's doch, ach Herr mein Gott, Dass du von mir trittst fer - ne,
Ver - bir - gest dich zur Zeit der Noth, Wenn ich dich hät - te ger - ne,

Der Gottlos treibt viel Ü - bermuth, Was ihm gelüst, ohn Scheu er thut, Der E - lend' muss sich lei - - den.

XXII. Erster Theil.

1. Mein Gott, mein Gott, ach Herr, mein Gott, Wa - rum hast mich in mei - ner Noth So ganz und gar
ver - la - - ssen? Ich heul für Leid, da ist kein Gnad, Mein Schmerz ist übr die Ma - - ssen.

XXVI. ^5

1. { Herr, schaff mir Recht, nimm dich mein an, Ohn Ur - sach man mich pla - - get,
Du wirst mich ja nicht fal - len lan, Ich habs auf dich ge - wa - - get,

Prüf mich, wirst anders fin - den nicht, Als dass mein Herz zu dir ge - richt, Dein Wort hab ich für Au - - gen.

XXVII.

1. Mein Licht und Heil ist Gott der Herr, Sollt ich ihm nicht ver-trau-en?
Meins Le-bens Kraft, mein Ruhm und Ehr, Für wem sollt mir doch grau-en?

Ob drum die Feind Gleich wü-thend seind Und wolln mich gar ver-schlin-gen,
Gehu doch zu-rück Ihr Fre-vel-tück, Es muss ihn' nicht ge-lin-gen.

XLIV.

1. Wir haben, Herr, mit Fleiss gehört, Was uns-re Väter uns ge-lehrt, Von deiner Wunder Macht gepreist,
Die du vor ALters hast er-weist, Als kräftiglich dein star-ke Hand Die Hei-den trieb aus ih-rem Land.

LVI.

1. Herr Gott, er-zeig mir Hülff und Gnad, Wenn Men-schen mich ver-sen-ken,
Ich streit und ängst mich früh und spat, Die Feind mich schmerzlich krän-ken,
Sie streiten täglich wider mich, Ich setz mein Hoffnung stets auf dich, Wenn ich in Furchten schwe-be.

LVI.

^{^5} ^{^8} ^{^1}

1. Herr Gott, er-zeig mir Hülff und Gnad, Wenn Men-schen mich ver-sen-ken,
 Ich streit und ängst mich früh und spat, Die Feind mich schmerzlich krän-ken,

^{^5}

Sie streiten täglich wider mich, Ich setz mein Hoffnung stets auf dich, Wenn ich in Furchten schwe-be.

LIX.

^{^8}

1. Hilf, Her-re Gott, er-ret-te mich Aus mei-ner Fein-de Hän-den,
 Be-schü-tze mich, Herr, kräf-tig-lich, Dass die ihr Tück nicht en-den,

^{^7} ^{^9} ^{^8}

Die schwanger gehn mit eit-lem Mord, Stehn wider mich an al-lem Ort, Schaff Hülff, Herr, durch dein Gü-te.

LXXV.

cadence to F4

1. Aus un-sers Her-zen Grun-de Dan-ken wir Gott dem Herrn,
 Ver-künd-gen sei-ne Wun-der, Sa-gen seim Na-men Ehr,

cadence to D5

Dass er uns ist so na-he Mit sei-nem Se-gen mild, Schafft dass wir Trost

cadence to G4 **cadence to C5**

em-pfa-hen, Wenn er aus Nö-then hilft, Wenn er aus Nö-then hilft.

XCVII.

cadence to D4

1. { Der Herr ist Kö - nig ü - ber - all, Das Erdreich sich desseu - le,
Die In - seln sol - len all - zu - mal Fröhlich sein oh - - - ne Scheu - e,

cadence to A4

Er wohnet im verborgnen Licht, Die Wolken um ihn schweben, Seins Stuhls Fe - stung

cadence to D5

ist das Ge - richt, Ge - rech - tig - keit dar - ne - ben, Dar - nach die Welt soll stre - ben.

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CXI.

cadence on Bb4

1. { Ich will von Her - zen dan - ken Gott dem Her - ren, Und ihm wil - lig die - nen ger - ne
Im Rath der Frommen und in der Ge - mei - ne, Die ihn ehrt vom Herzen rei - ne,

cadence on G4 **cadence on F4** **cadence on C5**

Ky - ri - e - lei - son; Herr, wie schön und gross sind deine Werk, Die zeugen von deiner Macht und Stärk,

cadence on D5 **cadence on G4**

Wer mit Fleiss sie schaut an, Der hat ei - tel Lust da - ran, Ky - ri - e - lei - son.

CXIX. Sechster Theil.

57. { Ich hass die Flat - ter - gei - ster, Halt ih - re Lehr für Gräul,
Dein Gsetz liebt mir am mei - sten, Es bringt mir Gut und Heil,

Du bist mein Schirm, mein Schild, mein Hort, Ich hof - fe mit Ver - lan - gen Auf dein tröstli - ches Wort.

CXIX. Achter und letzter Theil.

81. { Für - sten sind mei - ne Fein - de, Ohn Schuld sie has - sen mich,
Weil für dein Wort al - lei - ne Mein Herz stets fürch - tet sich,

An dein Wort hab ich gro-sse Freud, Wie ei-ner, der im Krie - ge Erlangt statt - li - che Beut.

CXXV.

1. { Die nur ver - trau - lich stel - len Auf Gott ihr Zu - ver - sieht,
Die wird kein Un - glück fäl - len, Sie blei - ben e - wig - lich,

Der Feind stark an sie se-tzet, Doch stehn sie unver-le-tzet, Gleichwie der Berg Si-on, gleichwie der Berg Si-on.

CXXXV.

1. { Lobt Gott von Herzen-grun-de All, die ihr sei-ne Knech-te seid, Im Hause unsers Her - ren,
Preist ihn zu al-len Stun-den, Und steht in sei-nem Dienst be-reit,

In hei-li-ger Gemein Sollt ihr sein Ruhm vermeh - ren, Lobsing'n dem Namen sein, Sehr freundlich

ist der Her - re, Lobt ihn mit reichem Schall, Voll Lieblichkeit und Eh - re Ist sein Reich ü-ber - all.

CXL. **cadence on C4**

1. Von bü - sen Men - schen ret - te mich, O Gott, mein treu - er Her - re,
Be - hü - te mich ja gnä - dig - lich, Der Fein - de Fre - vel weh - re,

cadence on C5

Sie denken Args in ih - rem Sinn Und gehn mit ei - tel Lüsten um, Krieg wollen sie er - re - gen.

Claude La Jeune, *Les cent cinquante Pseaumes de David* (publ. 1613; 1617; Dutch edition, 1665),
Psalms 55, 146

The two examples below come from the Dutch edition (the original edition was in French; a German language edition was published in 1646, the Dutch in 1665). The digital copy on IMSLP is from the Bibliothèque nationale de France.

Superius. **PSALM LV.** **cadence to G4**

Heer, wilt mijn gebedt verhooren:
cadence to E4?

Keert niet van mijn smeeken uw' ooren,
cadence to G4

Dat ick u, ô Godt, doe gestadigh.
cadence to E4

Siet my doch aen, hoort mijn gewagh:
cadence to E4

Want ick sucht en doe mijn geklagh,
cadence to A4

Tot u schrey ick weest my genadigh.

Superius. **PSALM CXLVI.** **74**

El op mijn ziel, wilt nu prijsen Den Heer:
cadence to D4 **cadence to**

Want mijn leven langh sal ick hem eere bewij-
A4 **cadence to G4**

sen: Ick wil met psalmen-gefangh Steeds lo-
cadence to D4 **cadence to G4**

ven Godt verheven, Soo lang' als ick sal leven.

§ 3: Italian instrumental ensemble music before 1650

Giovanni Maria Trabaci, *Ricercate & altri varij capricci*, Libro I (1603)

[Ricercar] Primo tono con tre fughe

Trabaci is here by courtesy, so to speak, as the compositions are in fact keyboard works, despite being written in open score. (The parts are carefully constrained in range, though, and could certainly be performed by skilled instrumental ensembles.) “Fughe” means “subject”—this is a ricercar in mode I [Dorian] with three subjects. I don’t know the source of the digital copies.

PRIMO TONO CON TRE FVGHE. 1

The image displays a musical score for a piece titled "PRIMO TONO CON TRE FVGHE." by Giovanni Maria Trabaci. The score is written in open score format, consisting of three systems of four staves each. The notation is in a historical style, featuring various note values, rests, and clefs. The first system begins with a treble clef and a key signature of one sharp (F#). The second system continues the piece, and the third system concludes it. The notation includes many beamed notes, suggesting a fast or intricate piece. The overall layout is clean and professional, typical of a printed musical score from the early 17th century.



Trabaci,[Ricercar] Secondo tono con quattro fughe

In the second mode [once-transposed Dorian] with four subjects. The final cadence is an imperfect authentic cadence, with $\wedge 5$ in the top part and the 6-(8) *cadenza perfetta* in alto and tenor.

SECONDO TONO CON QUATTRO FUGHE.

The image shows a musical score for a piece titled 'SECONDO TONO CON QUATTRO FUGHE.' The score is written on four staves, each with a different clef: soprano (C1), alto (C2), tenor (C3), and bass (F1). The music is in the second mode (once-transposed Dorian) and consists of four fugues. The notation includes various musical symbols such as notes, rests, and accidentals, with a key signature of one flat (B-flat).

Final cadence:

The image shows the final cadence of the piece, written on four staves (soprano, alto, tenor, and bass). The notation includes various musical symbols such as notes, rests, and accidentals, with a key signature of one flat (B-flat). The cadence is an imperfect authentic cadence, with $\wedge 5$ in the top part and the 6-(8) *cadenza perfetta* in alto and tenor.

Trabaci,[Ricercar] Quinto tono con quattro fughe

An unusual piece actually in the Lydian (fifth) mode. The ending is unusual, too, in that one of the parts in the *cadenza perfetta* (6-8: G₃/E₅ to F₃/F₅) is the bass—see the third and second bars from the end.

QVINTO TONO CON QVATTRO FVGHE, ET NOTE CHE PASSANO PER FALSE.



Ending:



Trabaci,[Ricerca] Undecimo tono trasportato con due fughe

The top voice holds closely to the octave ambitus F4-F5, never going below, and only going above four times, in every case in proximity to a cadence—see the second system here and the ending for three of the four instances.

VNDECIMO TONO TRASPORTATO CON DVE FVGHE.

Ending:

Trabaci, Gagliarda quinta

Four-voice galliard with strong section-ending cadences rising to the final F5.

GAGLIARDA QVINTA.

The image displays a musical score for a four-voice galliard titled "GAGLIARDA QVINTA." The score is arranged in two systems, each containing four staves. The notation is in a historical style, featuring a treble clef and a key signature of one flat (B-flat). The time signature is 3/2. The music is characterized by strong section-ending cadences, with the final cadence rising to the final F5. The score includes various musical notations such as notes, rests, and bar lines, with some sections enclosed in boxes.



Giovanni Maria Trabaci, *Ricercate & altri varij capricci*, Libro 2 (1615)

[Ricercar] Secondo tono con tre fughe

The range of the cantus voice is a plagal once-transposed Dorian, or D4-D5, so that the “imperfect authentic cadence” ending is not a surprise.

4

Secondo Tono con tre fughe, e fuoi Riuerfi.

The musical score is presented in four systems, each with four staves. The notation is in a historical style, featuring a treble clef and a key signature of one flat. The first staff of each system contains the most complex melodic and rhythmic material, while the subsequent staves provide harmonic accompaniment. The piece ends with a final cadence on the first staff of the fourth system.

Ending:

The ending is written for four staves, each showing a different melodic line. The notation is in a historical style, featuring a treble clef and a key signature of one flat. The ending is characterized by a series of rhythmic patterns and notes, including a prominent eighth-note figure. The piece concludes with a final cadence on the first staff.

Trabaci, Versets [*Cento Versi sopra li Otto finali Ecclesiastici*]

Verso primo, primo tono

I have discussed the versets in the Introduction, section “Mode, ambitus, tonal frames, and focal tones.” Eleven of the 100 have upper-register cadences. In the first verset, the top voice is almost entirely in the upper tetrachord of the Dorian but the range is extended only to E5.



Trabaci, Verso ottavo, primo tono

Authentic ambitus in the cantus with sufficient attention to the extension to F5 to suggest a possible focal tone.

Verso Ottavo Primo Tono.



Trabaci, Verso undecimo, primo tono

The composer gets in a final statement of the curious chromatic subject in the cantus at the end, making for an unusual and striking cadence.

Verso Vndecimo, Primo Tono.



Trabaci, Verso sesto, quarto tono

Not much for the cantus to do except rise by step to the final in this compact Phrygian verset.

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Verso Sesto, Quarto Tono.



Trabaci, Verso secondo, quinto tono

Lydian mode, authentic in the cantus part. In the subject itself a play of the hard and soft B.

Verso Secondo, Quinto Tono.

61

The musical score for 'Verso Secondo, Quinto Tono' consists of four staves. The top staff (Treble clef) contains a highly ornamented melody with frequent sixteenth and thirty-second notes. The second staff (Alto clef) features a series of dotted rhythms. The third staff (Tenor clef) continues the dotted rhythmic pattern. The bottom staff (Bass clef) provides a simple accompaniment with a steady eighth-note pulse. The piece concludes with a double bar line. Annotations include 'v. a.' in the Tenor staff and 'Allarga la battuta.' in the Bass staff.

Trabaci, Verso terzo, quinto tono

Similar to the preceding but with rapid figures for such a short piece.

Verso Terzo, Quinto Tono.

The musical score for 'Verso Terzo, Quinto Tono' consists of four staves. The top staff (Treble clef) contains a highly ornamented melody with frequent sixteenth and thirty-second notes. The second staff (Alto clef) features a series of dotted rhythms. The third staff (Tenor clef) continues the dotted rhythmic pattern. The bottom staff (Bass clef) provides a simple accompaniment with a steady eighth-note pulse. The piece concludes with a double bar line. An annotation 'T.' is present in the Alto staff.

Trabaci, Verso sesto, quinto tono

Again similar to the preceding, and I note at this point that five out of the eleven versets with upper-register cadences are identified by Trabaci as being in the fifth mode.

Verso Sesto, Quinto Tono. 63

The musical score is presented on 11 staves, organized into two systems of five staves each. The notation is in a historical style, featuring various clefs (soprano, alto, tenor, and bass) and a common time signature (C). The music is written in a single melodic line on each staff, with some staves showing multiple voices or parts. The notation includes many beamed notes, suggesting a fast or lively tempo. The score is divided into measures by vertical bar lines. The overall layout is typical of a printed musical manuscript from the early modern period.

Two more in the fifth mode (Lydian):

Trabaci, Verso ottavo, quinto tono

64 Verfo Ottauo, Quinto Tono.

This musical score is for a piece titled 'Verfo Ottauo, Quinto Tono'. It consists of four staves of music. The first staff is in the treble clef with a common time signature (C). The second and third staves are in the alto clef (C-clef on the third line). The fourth staff is in the bass clef (F-clef on the first line). The music is written in a style that appears to be a historical form of notation, possibly using a simplified system of notes and rests. The piece concludes with a double bar line on the fourth staff.

Trabaci, Verso duodecimo, quinto tono

Verfo Duodecimo, & vltimo del quinto Tono.

This musical score is for a piece titled 'Verfo Duodecimo, & vltimo del quinto Tono'. It consists of four staves of music. The first staff is in the treble clef with a common time signature (C). The second and third staves are in the alto clef (C-clef on the third line). The fourth staff is in the bass clef (F-clef on the first line). The music is written in a style that appears to be a historical form of notation, possibly using a simplified system of notes and rests. The piece concludes with a double bar line on the fourth staff.

Trabaci, Verso secondo, settimo tono

In the Ionian with a plagal ambitus in the cantus, a more complicated phrase overall, then, as G5 (and the C major triad) are defined at the beginning (that is, bar 4 in the cantus), but the cadence is nevertheless reached by stepwise ascent.

Verso Secondo, Settimo Tono.

Allarga la battuta.

Trabaci, Verso duodecimo, settimo tono

Very similar to the preceding but much more elaborate in its figures. As with the second Ionian verset above, G₅ is a good candidate for a focal tone.

Verso Duodecimo, & ultimo del Settimo Tono, 75

The image displays a musical score for a piece titled "Verso Duodecimo, & ultimo del Settimo Tono," which is page 75 of a manuscript. The score is written for four staves, likely representing different voices or instruments. The notation is in a historical style, featuring a treble clef and a common time signature (C). The music is characterized by complex, rapid sixteenth-note passages, particularly in the upper staves, which are interspersed with longer, more melodic lines. The piece concludes with a double bar line and a final chord. The overall style is indicative of early modern lute or keyboard music.

Trabaci, Gagliarda prima detto il Galluccio

Gagliarda Prima à 4. detto il Galluccio.

The musical score is presented in three systems, each consisting of three staves. The first system is marked with a bracket over the first two staves. The second system is marked with a bracket over the last two staves. The notation includes various note values, including eighth and sixteenth notes, often beamed together in groups. There are also rests and repeat signs throughout the piece. The title 'Gagliarda Prima à 4. detto il Galluccio.' is written above the first system.

This image displays a handwritten musical score on ten staves. The notation is in a historical style, featuring various note values, rests, and bar lines. The first system consists of four staves, followed by a small decorative flourish. The second system also consists of four staves. The third system is divided into two parts: the first part has three staves, and the second part has two staves. A large oval is drawn around the first staff of the third system. The fourth system consists of three staves. The fifth system is divided into two parts: the first part has two staves, and the second part has two staves. The word "Replica" is written above the second staff of the fifth system. The sixth system consists of two staves. The seventh system consists of two staves. The eighth system consists of two staves. The ninth system consists of two staves. The tenth system consists of two staves. The notation includes various note values, rests, and bar lines, typical of historical musical manuscripts.

Trabaci, Gagliarda quarta detta la Morenigna

Gagliarda Quarta à 4. detta la Morenigna. 103

The musical score is presented in four systems, each containing four staves. The notation is dense, with frequent sixteenth and thirty-second notes, characteristic of a fast dance. The first system is followed by a second system where a specific melodic phrase is circled. The third and fourth systems continue the complex melodic development. The piece concludes with a double bar line and a repeat sign.

104.

Replia si come a
l'ordinario, & si finisce in questo segno

Francesco Turini, *Madrigali a una, due, tre voci, con alcune sonate a due et a tre*, Libro I (1624)

n15. “Fugace bellezza” for three voices and three instruments. The edition in modern notation is by Lorenzo Girodo and is available from IMSLP.

The first long phrase, to a cadence on G5 in the first violin part.

The image shows a musical score for the first phrase of "Fugace bellezza". It features four staves: Violino Primo, Violino Secondo, Basso, and Basso Continuo. The key signature is one sharp (F#) and the time signature is 3/4. The music is in a 3/4 time signature. The first violin part (Violino Primo) has a cadence on G5. The second violin part (Violino Secondo) has a cadence on G5. The bass part (Basso) has a cadence on G5. The basso continuo part (Basso Continuo) has a cadence on G5. The text "Istromento che si può tralasciare volendo." is written below the bass staff. The first violin part has a circled section of the melody.

Ritornello between the first and second verses.

The image shows a musical score for the ritornello between the first and second verses. It features five staves: Violino Primo, Violino Secondo, Basso, Basso Continuo, and a vocal part. The key signature is one sharp (F#) and the time signature is 3/4. The music is in a 3/4 time signature. The first violin part (Violino Primo) has a circled section of the melody. The second violin part (Violino Secondo) has a circled section of the melody. The bass part (Basso) has a circled section of the melody. The basso continuo part (Basso Continuo) has a circled section of the melody. The vocal part has the lyrics "cu - ra" and "Ahi fol-le con". The first violin part has a circled section of the melody.

Ending:

157

tor - na o rin - ver - de nè il ben che si per-de nè il ben che si per - de
 per-de si per-de mai tor - na o rin-ver-de nè il ben che si per-de si
 ben che si per-de nè il ben che si per-de mai tor - na o rin-ver - de

165

nè il ben che si per-de mai tor-na mai tor-na o rin-ver - de.
 per-de mai tor - na o rin - ver - de mai tor - na o rin-ver - de.
 mai tor - na o rin-ver - de rin-ver - de.

nr8. Sonata for two violins

Cadences at 7-9 and 30-32 in the lower register of the Aeolian mode for the first violin. An unusual upper-register cadence on G at 17-19.

The musical score is for a sonata for two violins and basso continuo. It is written in C major and 3/4 time. The score consists of three systems of staves: Violino Primo, Violino Secondo, and Basso Continuo. The first system shows measures 1-6. The second system shows measures 7-14, with measures 7-9 circled. The third system shows measures 15-21, with measures 17-19 circled. The fourth system shows measures 22-29. The fifth system shows measures 30-32, with measures 30-32 circled. The score includes various musical notations such as notes, rests, and fingerings. The circled measures highlight specific cadences: measures 7-9, 15-19, and 30-32. Measure 17-19 features an unusual upper-register cadence on G.

“Ending before the end”: structural cadence at 102-104, followed by a final section with a last cadential flourish (at bar 115) that finishes in the upper octave.

102

6 6 #

115

#

117

#

n2I. Gagliarda

First and third sections, two violin parts only.

Violino Primo

Violino Secondo

5

11

30

37

42

The image shows a musical score for two violin parts, Violino Primo and Violino Secondo, in 3/4 time and B-flat major. The score is divided into measures, with measure numbers 5, 11, 30, 37, and 42 indicated. Measures 11 and 42 are circled, and measure 30 has a circled first note. The score includes repeat signs at the end of measures 11 and 42. The first section ends at measure 11, and the third section ends at measure 42. The second section is not shown.

Tarquino Merula, *Canzoni overo sonate concertate per chiesa e camera*, op. 12 (1637)

nr. "La Gallina." The edition in modern notation is by Lorenzo Girodo and is available from IMSLP.

Design in three parts with repeat signs (in the manner of the Renaissance pavan or galliard). Below, the latter half of section 1, with cadences circled: lower register on G₄ in bars 19-20 and 30-31, lower register on C₅ in bars 25-26, upper register on G₅ in bars 22-23 and 24-25, and upper register on C₆ on bars 27-28.

End of section 2: violin I in the upper register but dropping to a lower register imperfect authentic cadence.

45

Section 3, with a pattern of cadences much like section 1, but closing in the upper register of the Mixolydian on G5.

45

50

54

57

n2. "La Pedrina"

After the opening imitation, a consistent focus on the upper register of the Aeolian throughout the first section. Two excerpts below:

15

22

(section I, end):

55

58

Section 2: would seem to be “ending before the end”: structural cadence in the lower register, then a long flourish of quarter notes in both violins, finishing with an upper-register cadence. The quarter-note figure, however, is the same one as heard previously in the section, and only at bars 96-100 do we hear a “proper” subdominant centered “coda.”

The image displays three systems of musical notation, likely for a violin and bassoon or similar instruments, in a historical style. The notation includes treble and bass staves with various notes, rests, and ornaments.

System 1 (Bars 82-88): The first system begins at bar 82. A box highlights the first two measures of the first staff. The notation includes various notes and rests, with some accidentals (sharps and flats) in the bass staff. The system ends with a double bar line.

System 2 (Bars 89-95): The second system begins at bar 89. It continues the melody with various ornaments and a final cadence. The notation includes various notes and rests, with some accidentals (sharps and flats) in the bass staff. The system ends with a double bar line.

System 3 (Bars 96-100): The third system begins at bar 96. It shows a different texture with a more active bass line and a final cadence. The notation includes various notes and rests, with some accidentals (sharps and flats) in the bass staff. The system ends with a double bar line.

n6. "La Loda"

End of the first section, where C6 decisively overtops A5 in an upper-register cadence:

Measures 39-43 of the musical score for "La Loda". The score is written for three staves (treble, alto, and bass). Measure 39 shows a treble staff with a half note G4, an alto staff with a half note F#4, and a bass staff with a half note E4. Measure 40 shows a treble staff with a half note A4, an alto staff with a half note G#4, and a bass staff with a half note F#4. Measure 41 shows a treble staff with a half note B4, an alto staff with a half note A#4, and a bass staff with a half note G#4. Measure 42 shows a treble staff with a half note C5, an alto staff with a half note B#4, and a bass staff with a half note A#4. Measure 43 shows a treble staff with a half note D5, an alto staff with a half note C#5, and a bass staff with a half note B#4. The key signature has one sharp (F#).

Final section, which repeats and develops material of the opening. Clear upper register close, Aeolian mode.

Measures 63-75 of the musical score for "La Loda". The score is written for three staves (treble, alto, and bass). Measure 63 shows a treble staff with a half note G4, an alto staff with a half note F#4, and a bass staff with a half note E4. Measure 64 shows a treble staff with a half note A4, an alto staff with a half note G#4, and a bass staff with a half note F#4. Measure 65 shows a treble staff with a half note B4, an alto staff with a half note A#4, and a bass staff with a half note G#4. Measure 66 shows a treble staff with a half note C5, an alto staff with a half note B#4, and a bass staff with a half note A#4. Measure 67 shows a treble staff with a half note D5, an alto staff with a half note C#5, and a bass staff with a half note B#4. Measure 68 shows a treble staff with a half note E5, an alto staff with a half note D#5, and a bass staff with a half note C#5. Measure 69 shows a treble staff with a half note F5, an alto staff with a half note E#5, and a bass staff with a half note D#5. Measure 70 shows a treble staff with a half note G5, an alto staff with a half note F#5, and a bass staff with a half note E#5. Measure 71 shows a treble staff with a half note A5, an alto staff with a half note G#5, and a bass staff with a half note F#5. Measure 72 shows a treble staff with a half note B5, an alto staff with a half note A#5, and a bass staff with a half note G#5. Measure 73 shows a treble staff with a half note C6, an alto staff with a half note B#5, and a bass staff with a half note A#5. Measure 74 shows a treble staff with a half note D6, an alto staff with a half note C#6, and a bass staff with a half note B#5. Measure 75 shows a treble staff with a half note E6, an alto staff with a half note D#6, and a bass staff with a half note C#6. The key signature has one sharp (F#).

n9. "La Gisa"

In the box: the first cadence on G, upper-register (after cadences on C, A, and D).

The musical score is written for three instruments: Violino I, Violino II, and Basso Continuo. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into three systems. The first system (measures 1-7) shows the initial entries of the instruments. The second system (measures 8-14) continues the musical development. The third system (measures 15-18) contains a boxed-in section representing the first cadence on G in the upper register, occurring in measures 17 and 18. The Basso Continuo part includes fingering numbers 7, 5, and 6 in measure 7.

Cadence closing the first section, then all of the second section with upper register cadences and focus on that register in the approaches.

28

6 # # 65 5 #

35

6

44

#

52

6 6 # 6 #

Final “coda” section repeating material of the beginning.

58

6 5 43

n13. "La Maruta"

The musical score for "La Maruta" is presented in four systems, each featuring three staves: Violino (Violin), Violone (Viola), and Basso Continuo (Cello/Double Bass). The music is written in common time (C) and includes various musical notations such as notes, rests, and accidentals.

System 1: Measures 1-6. The Violino part has two circled groups of notes: a quarter note G4 and a quarter note A4 in measure 1, and a quarter note G4 and a quarter note A4 in measure 6. The Violone and Basso Continuo parts provide a steady accompaniment.

System 2: Measures 7-13. Measure 7 is marked with a '7'. The Violino part has a circled group of notes in measure 10. The Violone and Basso Continuo parts continue the accompaniment.

System 3: Measures 14-15. Measure 14 is marked with a '14'. The Violino part has a circled group of notes in measure 14. The Violone and Basso Continuo parts continue the accompaniment.

System 4: Measures 85-91. Measure 85 is marked with a '85'. The system includes a first ending (1.) and a second ending (2.). The tempo marking "Largo" is present. The Violino part has a circled group of notes in measure 88. The Violone and Basso Continuo parts continue the accompaniment.

System 5: Measures 92-98. Measure 92 is marked with a '92'. The Violino part has a circled group of notes in measure 95. The Violone and Basso Continuo parts continue the accompaniment.

n14. "La Merula"

Beginning and ending of section I:

The musical score for "La Merula" is presented in three systems, each with three staves: Violino (treble clef), Violone (bass clef), and Basso Continuo (bass clef). The key signature is one sharp (F#), and the time signature is 3/4.

System 1 (Measures 5-17): The Violino part is mostly rests, with a melodic line starting in measure 17. The Violone and Basso Continuo parts provide a rhythmic and harmonic foundation. Fingerings are indicated with numbers 6, 7, and #.

System 2 (Measures 18-21): This system shows a more active Violino part. A box highlights measures 19-20, and an oval highlights measure 21. The Basso Continuo part includes fingerings 43, 6, and 76.

System 3 (Measures 22-25 and 26-29): The Violino part continues with a melodic line. A box highlights measures 23-24, and an oval highlights measures 26-29. The Basso Continuo part includes fingerings 6, 43, 5, 4, and 3.

Cadence of section 2 and all of section 3:

The musical score is presented in four systems, each with a treble and bass staff. Measure numbers 60, 65, 69, and 71 are indicated at the beginning of their respective systems.

- System 1 (Measures 60-64):** A box encloses measures 60-64. Measure 60 features a treble staff with eighth-note runs and a bass staff with a whole note and a sharp sign. Measures 61-64 show complex rhythmic patterns with various fingerings (6, 7, 6, 6) and a sharp sign in the bass staff.
- System 2 (Measures 65-68):** Measures 65-68 continue the musical development. Measure 65 has a sharp sign and fingerings 6, 7, # in the bass staff. Measures 66-68 show intricate melodic lines with fingerings 43, 6, 76, and 6.
- System 3 (Measures 69-70):** A box encloses measures 69-70. Measure 69 has a sharp sign and a fingering of 43 in the bass staff. Measure 70 has a fingering of 56 in the bass staff.
- System 4 (Measures 71-74):** A large oval encloses measures 71-74. Measure 71 has a sharp sign in the bass staff. Measures 72-74 show a final cadence with fingerings 4 and 43, and a sharp sign in the bass staff.

Giovanni Batista Fontana, *Sonate a 1 2. 3. per il violin, o cornetto. . .* (1641)

Sonata nona (violin, bassoon, continuo)

Beginning of
section 2:

Measures 55-60 of the Sonata nona. The score is in 6/4 time and B-flat major. Measure 55 shows the violin (treble clef) and continuo (bass clef) with a whole note, while the bassoon (bass clef) has a whole rest. Measures 56-60 show the violin playing a melodic line with a trill in measure 59, while the bassoon and continuo provide harmonic support with eighth and quarter notes.

End of section
2:

Measures 77-82 of the Sonata nona. The violin part (treble clef) is boxed, showing a melodic phrase that ends with a half note. The bassoon (bass clef) and continuo (bass clef) play a rhythmic pattern of eighth and quarter notes throughout the measures.

The final
section repeats
section 2 with
an altered
cadence:

Measures 150-152 of the Sonata nona. The violin part (treble clef) is boxed, showing a melodic phrase that ends with a half note. The bassoon (bass clef) and continuo (bass clef) play a rhythmic pattern of eighth and quarter notes throughout the measures.

Fontana, Sonata terzadecima (2 violin, bassoon, continuo)

Measures 174-178 of the Sonata terzadecima. The score is written for four staves: two treble staves (Violins) and two bass staves (Bassoon and Continuo). Measure 174 is marked at the beginning of the first system. A red oval highlights a specific melodic line in the second treble staff, starting from measure 174 and continuing through measure 178. A red box highlights the final measure of the first system (measure 178). The second system begins at measure 178. The bass staff has fingerings 43 and 65 indicated. The final measure of the first system has a red sharp symbol (#) above it.

My notation of same; steady if constantly intertwining movement upward to the cadence.

Measures 174-178 of the Sonata terzadecima, with annotations. The score is written for two staves: a treble staff and a bass staff. A red line with an arrow indicates a steady upward movement from measure 174 to measure 178. A dashed line with an arrow indicates a steady downward movement from measure 174 to measure 178. The final measure of the first system has a red sharp symbol (#) above it. The second system begins at measure 178. The bass staff has a red sharp symbol (#) above it.

Fontana, Sonata quatrdecima (2 violin, bassoon, continuo)

Violino 1

B.C.

5

7

453

73

343

76

C ——— D E ——— D

43

80 F ——— E D ——— F (A)

82 G E B A F A F G ———

84 G ——— G# (A) G# A

§ 4: Vocal Music (2): Henry Lawes, *Choice psalmes put into musick, for three voices. The most of which may properly be sung by any three, with a Thorough Base* (1648)

This volume contains nearly 30 pieces by Henry Lawes based on psalm texts, several eulogies by Henry and other composers on the death of Lawes's brother William, and another 30 pieces by William himself, including several canons. The digital copy available from IMSLP comes from the Nanku Music Library, Keio University, Tokyo.

VI. "Cast off and scattered"

In a well-established manner by the mid-seventeenth century, the two cantus parts are in the same register and often overlap one another. In this case the rising line in the final cadence is firmly overtopped by the cantus secundus—see my notation of the ending at the bottom of the page. The figure is what I call a "wedge" where the voices approach each other from opposite directions. In this and later examples, note that the expressive figures and cadential-phrase formulas militate against the ascending line as primary—unlike the Italian instrumental ensemble music in previous sections.

Of 3. Voc. VI. Cantus primus. Henry Lawes.

Aft off and scatter'd in thine ire, Lord on our
 woes, on our woes with pitie look : The Lands
 inforc'd foundations shook, whose yawning ruptures lightes expire :
 O cure the breaches thou haft rent, and make them firmly permanent.

II. 5 4 3 2 1

XXV. "You who the Lord adore"

An unusual piece where the upper lines in the ending phrases move upward by step to and beyond the final/tonic. The cantus primus drops down to make a stepwise ascent from $\wedge 5$ to $\wedge 8$ but the cantus secundus moves off even farther to $\wedge 3$ ($\wedge 10$).

Of 3. Voc. XXV. Cantus primus. Henry Lawes.

Ou who the Lord, who the Lord adore, and at his
Altar wait, who keep your watch, who, &c.
before the threshold of his gate, his praises sing, his praises sing by
silent night, till cheerfull light, till, &c. till cheerfull light in
the Orient spring.

Of 3. Voc. XXV. Cantus secundus. Henry Lawes.

Ou who the Lord adore, and at his Altar wait,
who keep your watch, who keep your watch before
the threshold of his gate, his praises sing, his, &c. his, &c. by
silent night, till cheerfull light, till cheerfull light i'th Orient spring,
till cheerfull, &c.

XXVII. "Now in the winter of my yeares"

Here the cantus primus gives consistent attention to the upper register of the transposed Dorian (or D minor), reaching F5 on several occasions. A strong stepwise ascending figure is heard in the final phrase, but at the last moment the cantus secundus (partial score at the bottom of the page) overtops.

Of 3. Voc XXVII. Cantus primus. Henry Lawes.

Now in the winter of my yeares, of, &c. when time
hath snow'd upon my haire, hath, &c.
Abandon not, O Lord, till I unto this age proclaime thy mighty
pow'r, proclaime thy mighty pow'r till I unto this age proclaime thy
mighty pow'r; in songs, the same unto the next record.

Cantus secundus, ending:

claime thy mighty pow'r, unto the next record; till I unto this age, in
songs the same unto the next record.

XXVIII. "The King Jehovah with thy justice crowne"

In its treatment of register, voices, and figures, this is very similar to the preceding.

Of 3. Voc. XXVIII. Cantus primus. Henry Lawes.

He King Jehova with thy Justice, with thy Justice crowne, and in a God-like reigne his Son renowne, he shall with equity, he shall with equity thy people sway, and Judgement in the scales of Justice weigh. He shall descend like plenty, like plenty dropping showres, which clothe the earth, and fill her lap, and fill her lap, and fill her lap with flow'rs.

Of 3. Voc. XXVIII. Cantus secundus. Henry Lawes.

He King Jehova with thy Justice crowne, and in a God-like reigne his Son renowne: he shall with equity thy people sway, and judgement in the scales, and judgement in the scales of Justice weigh: He shall descend like plenty dropping showres, like plenty dropping showres, which clothe the earth, and fill her lap, and fill her lap, and fill her lap with flow'rs.

John Cob, Elegy

Here is all of the cantus primus for Cob's elegy. The part holds quite closely to the once-transposed Dorian (treated as if D minor) ambitus. Several points where D5 is reached are circled. In this case, the cantus secundus part is a tenor and does not interfere with the long phrase of the upper-register final cadence.

An Elegie on the death of his Friend and Fellow-
servant, Mr. *William Lawes*.

D Eare *Will* is dead, deare, &c. he's dead, *Will Lawes*,
whose active, active braine gave life to many
sweet, to many, &c. to, &c. sweet harmonious straine, whose bound-
lesse skill made Musick speak such sense, as if 't had sprung from an
intelligence, as, &c. as if 't had sprung from an intelligence.
In his just proportioned songs there might you find his
soule conyers'd with heav'n, his, &c. his, &c. heaven with his

mind; and in such language Rhetorick never knew, for his were Rhe-

torick and sweet Musick and, &c. sweet Musick too: Like that

which brought from the Impe- riall skie Angels to men, Angels, &c.

from men made Divels flie, from, &c. Di- vels flie. But

(oh) he's dead, he's dead, oh he's dead: but oh, &c. Oh he's dead.

To heav'n is he gone: is he gone: the life of Musick, and laus,

laus of our Nation.

By John Cob, Organist of his Majesties Chappell Royall.

John Jenkins, Elegy

Jenkins's lengthy elegy is in three main sections. The beginning and end of the first are given below along with the opening line of the second section. In the first section, the cantus secundus part is tacet.

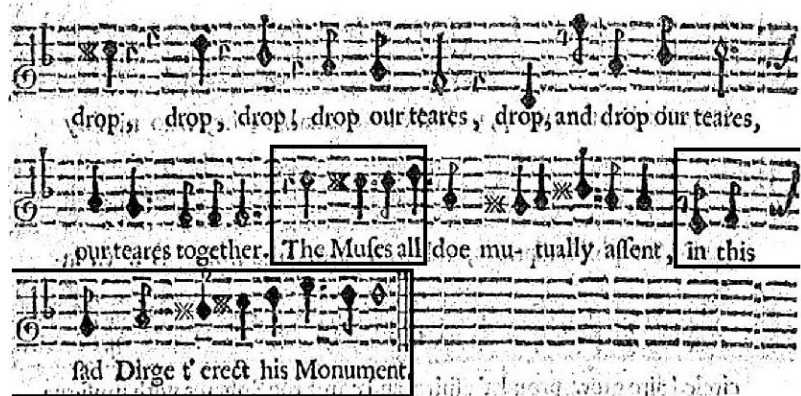
An Elegiack Dialogue on the sad losse of his much esteemed Friend, M^r. William Laines, servant to his Majesty.

Of 2. Voc. Cantus primus.



Hy in this shade of night : Amice, say : How is
thy light put out : thy cheerfull day turn'd into
frownes : the sprightly aire that once danc'd on thy smiling brow, and
oft conuert with the quick sighted Genius : Prithee, prithee tell, my
deare Amice : All I feare's not well.

First part, ending:



drop, drop, drop, drop our teares, drop, and drop our teares,
put teares together. The Muses all doe mutually assent, in this
sad Dirge t' erect his Monument

Second part, beginning:

Chorus of 3.



Harmonious soules, now let your verbe, with love and honour crowne

John Taylor, Elegy

Here is the cantus primus part (written as if C minor with three flats). Below I have notated both cantus parts with the bass, beginning from the fourth system, as marked. An upper register cadence on the dominant is boxed. It is followed by a cadence to the tonic (not marked), and in the final cadence another thoroughly imbricated figure that nevertheless does succeed in an ascent to C5.

To the memory of his much respected Friend and
Fellow, M^r. William Laves.

B Lie that, lov'd Friend, we have been taught, our dearest
 dust to mix with dust, I'm with thy Lyre so strangely caught, my true
 affection counts it just, and grounds it on a pious care, thy affies to in-
 volve in aire for thy rare fan- cy, for thy rare fancy from its birth
 b'ing for that subtile Region meant, far inconsistent is with earth, or
 any inferiour eliment, or any, &c. how can dull clay
 presse downe thine eyes, and not an earth-quake straight a- rise
 John Taylor

For thy rare fancy, for thy rare fancy from its birth
 far inconsistent
 b'ing for that subtile Region meant,

is with earth or any inferior element, or any inferior element.

How can dull clay presse downe thine eyes, and not an earthquake straight a- rise?

William Lawes, IX. "Praise the Lord
enthroned on high"

A cadence to $\wedge 8$ (G5 in G major) at "praise him who in pow'r exceeds" (circled). A structural cadence to the lower register — circled in the penultimate system — an "end before the end" followed by a string of "Hallelujahs," where both voices begin on G5 and the cantus secundus abruptly moves upward again to close on G5.

Of 3. Voc. I X. Cantus primus. William Lawes.

Raife the Lord enthrond on high, praise him in his fan-
city: praise him for his mighty deeds: praise him who in pow'r ex-
ceeds: praise with Trumpet, pierce the skies, praise him with Harps and
Pfaltries: praise with Timbrels, Organs, Flutes, praise on Violins and
Lutes: praise with silver Cimbals sing, praise on thofe which loudly ring:
Angels all of humane birth, praise the Lord of heav'n and earth, praise the Lord, etc.
Singing Halleluiah.
Halleluiah, Halleluiah, Halleluiah, Halleluiah, Halleluiah, Halleluiah.

Of 3. Voc. I X. Cantus secundus. William Lawes.

Raife the Lord enthrond on high, praise him in his fan-
city: praise him for his mighty deeds: praise him who in pow'r ex-
ceeds: praise with Trumpet, pierce the skies, praise him with Harps and
Pfaltries: praise with Timbrels, Organs, Flutes, praise on Violins and
Lutes: praise with silver Cimbals sing, praise on thofe which loudly ring:
Angels all of humane birth, praise the Lord of heav'n and earth, praise the Lord, etc.
Singing Halleluiah.
Halleluiah, Halleluiah, Halleluiah, Halleluiah, Halleluiah, Halleluiah.

William Lawes, XIV. "Sing unto the Lord a new song"

Another string of "Hallelujahs" after a structural cadence (not shown). The arrow points to where the cantus secundus extends upward to A5. A strong ascending phrase in the cantus primus to close.

(Cantus primus)

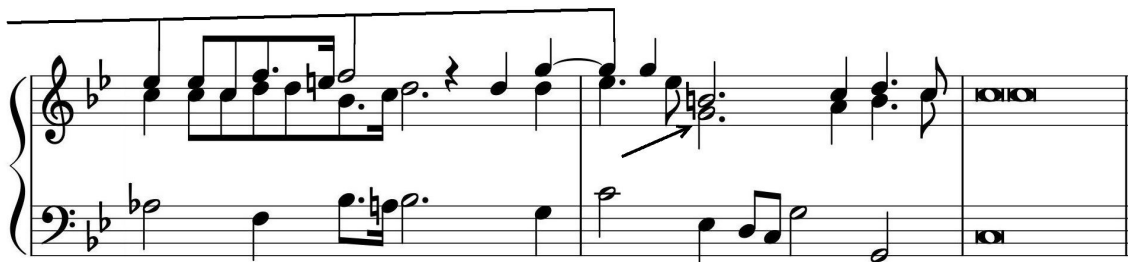


(Cantus secundus)



William Lawes, XX. "To Thee I cry, Lord heare my cries"

An unusual wedge figure in this brief composition.



Of 3. Voc. XX. Cantus primus. William Lawes.

O thee I cry, Lord heare my cries ; O come with
speed unto my aide : let my sad pray'rs before thee
rise, like incense on the altar laid ; or, as when I with hands displai'd,
present my ev'ning sacrifice.

Of 3. Voc. XX. Cantus secundus. William Lawes.

O thee I cry, Lord heare my cries ; O come with
speed unto my aide : let my sad pray'rs before thee
rise, like incense on the Altar laid ; or, as when I with hands displai'd,
present my ev'ning sacrifice.

William Lawes, Canon VI. "Tis joy to see"

A three-voice canon in the unison and fifth below. My realization below the score, with a presumed ending.

A Canon of 3. Voc. in the Unison and 5. below. William Lawes.

